



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

IN THE TRENCHES.

ALPHONSE MARIE DE NEUVILLE belongs to the present French school of battle-painters, which numbers among its leading members Protais, Bellangé, and Detaille. He is a native of Saint-Omer, near Calais, and a pupil of Picot. At the Salon of 1859, de Neuville received a medal of the third class, and in 1861 he was awarded a medal of the second class. Last year he was decorated with the Cross of the Legion of Honour. De Neuville is a realistic battle-painter, and usually gives the sterner phases of war, without the introduction of a poetical

veil to hide its dark and bloody features. 'In the Trenches,' however, there are all of the strong features given which belong to his battle-scenes, without the bloody suggestions which are so powerfully expressed in them. An advanced guard of skirmishers have bivouacked in the trenches, and are yet sleeping on their arms in the early morning light. The camp-fire is smouldering at their feet, and beyond the earthwork, against which the slumbering soldiers lay, the landscape appears covered with snow.



BRONZE STATUE OF FITZ-GREENE HALLECK.

THREE bronze statues will be erected, at a cost of \$50,000, in the Central Park, New York, during the summer of 1875. One, of William H. Seward, is by Randolph Rogers, of Rome; one, of Robert Burns, is by John Steell, of Edinburgh, the sculptor of the Scott statue in the Park; and that of Fitz-Greene Halleck, the subject of our engraving, is by J. W. Mac-

donald, of New York. Its cost will be about \$12,000, and it is expected that the statue will be unveiled on the eighth day of July next, the poet's birthday. William Cullen Bryant says of the Halleck statue: "I am quite pleased both with the general effect and the execution. The likeness is good and pleasing, the attitude dignified and graceful, and the accessories well imagined."